

# CLEVELAND ART





COVER

**Funerary Panel of a**

**Young Girl** (detail), c.

25–37 CE. Roman Empire,

Hawara (Hawwarat Al

Maqta, Egypt), unknown

painter. Encaustic on

wood; 39.4 x 17.4 cm.

The Cleveland Museum

of Art, John L. Severance

Fund, 1971.137

Dear Members,

Here at the museum, the New Year is off to a thrilling start. I am pleased to share with you the wide range of exciting exhibitions that open this spring. I also invite you to take the time to explore the varied themes interwoven throughout our upcoming programs.

The international loan show *Africa & Byzantium*, organized in partnership with the Metropolitan Museum of Art, considers the complex artistic relationships between the Byzantine Empire and the Christian kingdoms of northern and eastern Africa starting in the fourth century CE. The show comprises more than 160 works of secular and sacred art, including frescoes, mosaics, metalwork, jewelry, textiles, and illuminated manuscripts.

Timed to coincide with the total solar eclipse visible in Cleveland on April 8 is a display of Barbara Bosworth's photographs of light—from eclipses, sunrises, and sunsets to the luminescent glow of fireflies. A native of Northeast Ohio, the artist imbues these phenomena with meaning and elucidates bonds between humans and the natural world that often go unnoticed. Learn more about her work on page 8.


Susana Montañés-Lleras, a PhD candidate in art history at Case Western Reserve University, is guest curator of *Fairy Tales and Fables: Illustration and Storytelling in Art*. The show explores the ways that industrialization transformed book production in the 19th century, from the manufacture of paper and ink to the printing and distribution of finished volumes. The exhibition highlights more than 50 rarely seen artworks from the museum's holdings and local collections.

This spring we debut three shows on the arts of Korea. The first exhibition of its kind at the CMA, *Korean Couture: Generations of Revolution* offers a compelling narrative tracing the history of Korean fashion and its transformative legacy. The groundbreaking exhibition *Into the Seven Jeweled Mountain: An Immersive Experience* leads the visitor on a virtual hike in the wondrous terrain of a celebrated mountain range in North Korea. Coupled with *From Dreaming to Hiking: Korean Landscape Paintings*, the exhibition invites audiences to discover one of the world's great painting traditions in an exciting new way.

On page 31, read about the renovation coming to the Horace Kelley Art Foundation North Lobby and to the Susan M. Kaesgen Education Gallery and Lobby on the lower level. This past fall, I had the pleasure of traveling to Italy with assistant curator Alexander J. Noelle and a wonderful group of trustees and Leadership Circle members. See page 37 to learn more about this exciting trip and how you can join us on our next adventure.

There is a lot to experience at the museum in the months ahead. I look forward to seeing you here.

With my gratitude and every good wish,



William M. Griswold  
Director and President

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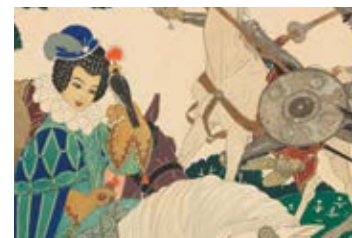
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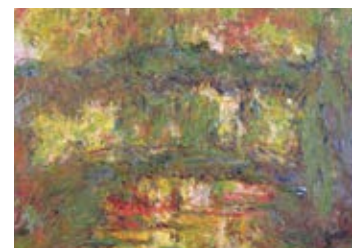
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SPRING EXHIBITION

# Africa & Byzantium

Spectacular treasures from diverse lands joined by deserts, seas, and rivers

**Kristen Windmuller-Luna**  
Curator of African Arts

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## EXHIBITION

### **Africa & Byzantium**

April 14–July 21, 2024

The Kelvin and Eleanor  
Smith Foundation  
Exhibition Hall

**Saint Simeon's  
Monastery** Curator  
Kristen Windmuller-  
Luna (right) and pre-  
doctoral fellow Helina  
Gebremedhen at the  
10th-century Coptic  
Orthodox site, June 2023

It's 110 degrees, and I'm riding a camel through the Egyptian desert. In just minutes, the land had swiftly transitioned from the Nile River's lush green banks into a tan sandscape. As I rode on, the dunes revealed the stone mass of a 10th-century Coptic Orthodox monastery. The heat and bumpy journey were quickly forgotten after stepping into Saint Simeon's painted ruins. There, colorful images of saints and the Virgin Mary waited, punctuated by prayerful graffiti written in Coptic by pilgrims centuries earlier.

I had traveled to Egypt with Helina Gebremedhen, the Leigh and Mary Carter Director's Research Fellow. The ruins offered no souvenirs, but centuries earlier we might have purchased ceramic vials impressed with saintly images. Found from Egypt to England to Central Asia, several such containers depicting Saint

Minas—appropriately flanked by camels—are featured in the CMA's upcoming exhibition *Africa & Byzantium*. These mass-produced objects carried by everyday people speak of how far humans, faith, and art traveled during an early moment of global interconnectivity.

Three centuries after ancient Egypt's pharaohs ended their rule, new African rulers built empires in the continent's north and east. Spanning from the Empire of Aksum in present-day Ethiopia and Eritrea to Nubia's Christian kingdoms in present-day Sudan, these complex civilizations cultivated economic, political, and cultural relationships with one another. The Byzantine Empire (Byzantium)—inheritor of the Roman Empire—also participated in these artistic and cultural networks as it briefly expanded into northern Africa (present-day Libya, Tunisia, Algeria, Morocco,



and Egypt). Together, these great civilizations created unique local arts while also building a shared visual culture across regions linked by the Mediterranean and Red Seas, Nile River, and Sahara Desert.

*Africa & Byzantium* considers the intertwined artistic relationships between northern and eastern African Christian kingdoms and the Byzantine Empire from the fourth century CE and beyond.<sup>1</sup> The show will include spectacular examples of secular and sacred art from across geographies and faiths, mostly made by African artists or imported onto the continent at the request of powerful rulers of precolonial kingdoms and empires. The arts and faiths of these historical kingdoms—including Christianity, Judaism, and Islam—resonate with many worldwide today.

This once-in-a-lifetime international loan exhibition appeared this past fall at the Metropolitan Museum of Art. In Cleveland, it builds on our proud legacy of nearly a century of exhibitions about arts from important African civilizations and cultures. It reflects institutional efforts since 2020 to present a broader view of African creativity, including the debut of northern African art in the permanent collection galleries and the museum's first pan-continental presentation of African textiles in *Stories from Storage* in 2021.

While only recently spotlighted in our galleries, northern African arts have been part of the CMA's collection since 1914. Perhaps best known are pharaonic-era Egyptian objects, among Africa's most celebrated arts. Our northern African holdings also include fine textiles and jewelry that Jephtha H. Wade II and his family purchased in Egypt, Algeria, and Tunisia. Austin Chinn, Wade's great-grandson, inspired by his family's history as early collectors of African arts, chose to provide major exhibition support for *Africa & Byzantium*. He invited other members of the Wade family to add their support to enable the CMA to bring the most compelling version of this groundbreaking exhibition to our audiences. While in Aswan, Egypt, we retraced the Wades' journey to Philae Temple in the 1890s. Swathed in heavy skirts and suits, they must have endured a far hotter journey than ours! It was at Philae where the overlapping histories and arts presented in *Africa & Byzantium* were most vivid. The building bears traces of its nine centuries of life as first a temple for the goddess Isis and later a Byzantine Christian church.

A stunning crown from Cairo's Egyptian Museum similarly exemplifies how distinctive arts and cultures blended across centuries. Made



**Philae Temple** Detail of a Byzantine-era cross (c. 6th or 7th century) overlaid on pharaonic-era carvings (c. 3rd century BCE to 6th century). Photo: Kristen Windmuller-Luna, June 2023

around the fifth or sixth century, when Nubian leaders chose to become Christian, the crown incorporates symbols from ancient Egypt (feathers, pharaoh masks), imagery from the 11th through fourth century BCE Nubian kingdom of Kush (ram's head), and gemstones set using Byzantine techniques. It demonstrates how its African wearer knew the power of both his artistic legacy and his contemporary cosmopolitanism.

Many artworks in this exhibition are directly linked with African leaders, patrons, and artists. Unique to Cleveland's presentation is a recently acquired Ethiopian Orthodox Christian diptych painted by Wäldä Maryam or his workshop

1. Africa is a big continent; curious why this show considers just part of it? Historically, the Romans and later the Byzantines called only a small portion of the continent along the northern coast "Africa." This exhibition and its title reflect that historical understanding of geography.

Principal support is provided by the Payne Fund and John and Jeanette Walton. Major support is provided by Austin and Gillian Chinn, Ellen Chinn Curtis, and Mrs. Jephtha H. Wade. Generous support is provided by Leigh H. Carter in honor of the Wade family, Jamie Wade Comstock, the Helen Wade Greene Charitable Trust in memory of Edward Lee Perry, Slocumb Hollis Perry and the late Edward Lee Perry, the George Garretson Wade Charitable Trust No. 2, and Randall H. Wade. Additional support is provided by Irene and John Briedis, Garretson W. Chinn, Emily Wade Hughey, Carl M. Jenks, Mr. and Mrs. Ellery Sedgwick, Theodore Sedgwick, and William G. Wade.

This exhibition is made possible in part by a major grant from the National Endowment for the Humanities: Democracy demands wisdom.



around 1700 (see page 24). There, each saint's name is written in Ge'ez, an Ethiopian language with fifth century BCE roots. Ethiopian church paintings from the 17th century attributed to Wäldä Maryam will be on view in the US for the first time. Also making their US debut are larger-than-life medieval frescoes from Sudan's Faras Cathedral depicting Nubians protected by saints and Christ himself. We can read their names in Coptic, an Egyptian language written with Greek letters: Aaron, Bishop Petros. Old Nubian and Arabic round out the African languages found in masterpieces throughout the exhibition.

Integral features of the CMA's presentation include loans from Northeast Ohio collections and the incorporation of Greater Clevelanders' perspectives in Community Voice labels. This people-forward approach to historical artworks will help visitors appreciate their contemporary relevance. "We are excited to incorporate the voices of community members who have strong connections to the subject of this exhibition,"

says Erin Fletcher, director of interpretation and adult programs, "so we can show audiences that these cultures are still vital and vibrant today." Alongside loans of actively venerated 6th- and 13th-century icons from Sinai's Holy Monastery of Saint Catherine, they powerfully express the legacies of visual cultures born of earlier times.

When you visit *Africa & Byzantium*, I hope you experience the same wonder as I did while in Egypt. A trip through the exhibition will take you across time and place to a visual feast of more than 160 paintings, manuscripts, mosaics, jewelry items, frescoes, and other pieces borrowed from African, European, and North American institutions. Much has changed since work on this exhibition began in 2019. To unite so many artworks in an international loan exhibition during warfare and a global pandemic testifies to the hard work, creativity, and generosity of hundreds. We thank our CMA team and members of the local heritage communities who contributed to Cleveland's presentation of *Africa & Byzantium*.



**The Wade Family at Philae Temple** Western Reserve Historical Society, Jephtha Homer Wade Family Photographs, Series II (PG597), 22891

## Wade Family Spotlight

The Wade family name is well recognized within the Cleveland Museum of Art, since Jephtha H. Wade II was one of its founders and donated his Wade Park property to be used for constructing the museum. The comprehensive and profound generosity of his descendants has endured for more than a century. Through their substantial support, the Wade family has been fundamental in building the museum's encyclopedic collection while contributing vital resources and bringing dynamic experiences to our audiences. This magnanimous commitment continues through their major support for *Africa & Byzantium*. They were early collectors of African art, and J. H. Wade bought many objects for the collection during the family's travels throughout Egypt, Algeria, and Tunisia. Moved by this unique connection and history, members of the Wade family were inspired to support this special exhibition to help bring the arts of Africa to an international audience.





**Man's Crown**

400s–500s CE. Nubia, Qustul (Sudan), X-Group or Ballana culture, unknown jeweler. Silver, gemstones (including garnet and carnelian), and paste stones (glass); 20 x 15 cm. Egyptian Museum, Cairo, 70455. © DeA Picture Library / S. Vannini / Art Resource, NY

# Barbara Bosworth

## Sun Light Moon Shadow

### Barbara Tannenbaum

Curator of Photography,  
Chair of Prints, Drawings,  
and Photographs

### EXHIBITION

#### Barbara Bosworth: Sun Light Moon Shadow

Through June 30, 2024

Mark Schwartz and  
Bettina Katz Photography  
Gallery | Gallery 230

Day will become night in Cleveland on the afternoon of Monday, April 8. Imagine how terrifying this rupture in the fabric of everyday reality would be if you did not know that the sudden darkness was due to a total solar eclipse. As we go about our daily lives, our minds consumed by human affairs, rarely do we stop to ponder the immensity, power, and beauty of the celestial bodies. *Barbara Bosworth: Sun Light Moon Shadow* provides a chance to do just that.

Barbara Bosworth was born and raised in Novelty, Ohio, far enough from Cleveland to dim the city lights. She and her father would take nighttime walks and look up at the sky. Those ambles led to a lifetime passion for astronomy and to the creation, over the years, of several series of photographs that address light. Its source may be an eclipse, sunrise, or sunset, the luminescent glow of fireflies, or the beam of a flashlight.

Photography is based on light: a photograph is light recorded over time on a photosensitive surface, be it film, photosensitized paper, or a digital sensor. And astronomers rely on light—both the visible and invisible spectrums—to help them uncover the secrets of the universe. But beyond those practical applications, as we know from moments like an eclipse, light and darkness evoke elemental fears and joys and elicit deep emotional responses in humans. We endow astronomical phenomena with personal meaning.

These bonds between humans and the natural world, which often go unnoticed, are elucidated in the exhibition through the juxtaposition of nine monumental images of the sky and heavenly bodies, all but one in color, with six intimately scaled black-and-white scenes of life and light on the earth. To capture the moon, the sun, and the stars, Bosworth uses an 8-x-10-inch view camera

### LECTURE

#### FRAN AND WARREN RUPP CONTEMPORARY ARTISTS LECTURE

#### Barbara Bosworth

March 2, 2024, 2:00 p.m.

Free

#### Moon Setting into Fog Bank over Cape Cod Bay, Morning of the Total Lunar Eclipse

2007, printed 2023.

Barbara Bosworth

(American, b. 1953). Inkjet  
print; 142.2 x 177.8 cm.

Courtesy of the artist.

© Barbara Bosworth





**The Crescent Moon, 3 Days off New, June 15, 2010** 2010, printed 2023.  
Barbara Bosworth. Inkjet print; 177.8 x 142.2 cm.  
Courtesy of the artist.  
© Barbara Bosworth



The Cleveland Museum of Art is funded in part by residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.

This exhibition was supported in part by the Ohio Arts Council, which receives support from the State of Ohio and the National Endowment for the Arts.

and color film, sometimes in conjunction with a telescope or an astronomical tracker. The large negative provides incredibly high resolution and detail, allowing the artist to produce prints that are 74 x 60 inches.

The black-and-white images are set on the earth and may include people or references to them. Included are two photographs of the artist's father. In one, an orb of bright light next to him turns out to be a flashlight he is holding. In the other, images of a partial solar eclipse project onto his hands. A third image references him in its title: *My Father's Last Sunset* was taken in 2002.

Whether dealing with a deep personal loss like the death of one's father or just the aggravations of everyday life, a glance up into the sky—or a moment's meditation on art that addresses the enormity and magnificence of the heavens—can offer respite and a change of perspective. Barbara Bosworth admires the 19th-century American astronomer and naturalist Maria Mitchell, whose advice about viewing the heavens is equally useful in considering our life here on earth: "Try to take in the vastness of the universe."

# Fairy Tales and Fables

The transformation of illustration in the long 19th century

**Susana Montañés-Lleras**

Guest curator and  
PhD candidate in Art History  
at Case Western Reserve  
University

## EXHIBITION

**Fairy Tales and Fables:  
Illustration and  
Storytelling in Art**

May 4–September 8, 2024

James and Hanna Bartlett  
Prints and Drawings  
Gallery | Gallery 101

### **Don Quixote . . . in His Blind and Rash Endeavors**

from *The Guiding Book*, 1919.  
Edmund Dulac (British,  
1882–1953). Gouache with  
watercolor over graphite  
on Whatman drawing  
board; sheet: 36.1 x 32 cm.  
The Fanny Tewksbury  
King Collection, 1956.726



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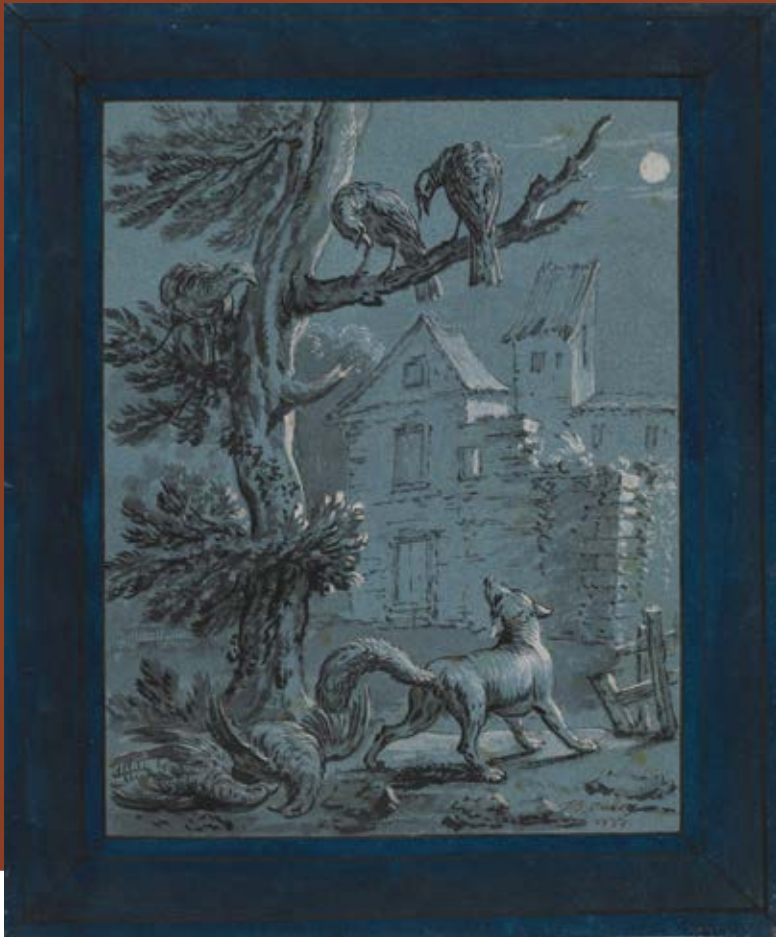
*Fairy Tales and Fables: Illustration and Storytelling in Art* explores the history of book illustration through rarely seen works on paper from the museum's collection and local libraries. On view are images by pioneers such as Arthur Rackham, who helped shape fantasy illustration as we know it today.

When I was young, I loved to sit with my mother as she read me children's books. Although sometimes I chose books for their stories, I was also drawn to beautiful, humorous, mysterious, or richly detailed illustrations. As I grew older, this

experience led to my interest in art history and curatorial work—including the current exhibition. This show explores how technological and social changes during the 1800s and early 1900s led to the creation of many of these books and to fascinating experiments in publishing by leading modern artists.

Book production changed radically between 1750 and 1950, the years encompassed by *Fairy Tales and Fables*. Thanks to industrialization, cities were growing rapidly, as was literacy, leading to a demand for books and other printed materials.





**LEFT**  
**The Fox and the Turkey Hens** from *The Fables of La Fontaine*, 1733.  
 Jean-Baptiste Oudry (French, 1686–1755). Brush and black ink and gray wash, heightened with white gouache, blue ink, and framing lines in brown ink on blue laid paper; sheet: 31 x 26 cm. John L. Severance Fund, 1977.93



**RIGHT**  
**Alarums and Excursions** from *The Golden Age*, 1899.  
 Maxfield Parrish (American, 1870–1966). Brush and black and gray wash, with white gouache, over graphite and framing lines in pen and black ink on beige wove paper; sheet: 37.5 x 24.8 cm. Bequest of James Parmelee, 1940.723

As a response, all aspects of the publishing industry—from the manufacture of paper and ink to the distribution of the finished volumes—were modernized or mechanized. The most significant changes were to printing technology.

Unchanged since its invention around 1440, the printing press was transformed during the 1800s. While an experienced commercial printer at the end of the 1700s could produce about 200 impressions per hour, by the end of the 1800s, this number increased to close to 20,000 pages per hour. In this new market, illustration allowed publishers to differentiate themselves, so artists and printers developed new techniques—including lithography, wood engraving, and photomechanical processes—that helped reproduce designs with accuracy and ease. These changes paved the way for the illustrated books, magazines, and periodicals that we recognize and read today.

*Fairy Tales and Fables* reveals how artists approached such challenges and opportunities as they illustrated fables, fairy tales, poetry, plays, novels, and modern literature for magazines, newspapers, and books. The illustration process was difficult; it usually required the involvement

of many people—artists, engravers, editors, printers, and publishers—and resources, so many of the period’s most ambitious volumes were never finished, or took years to produce. This is demonstrated in works associated with early illustrated publishing projects, such as a finished drawing by Jean-Baptiste Oudry of a fox stalking turkey hens published in a luxury edition of *The Fables of La Fontaine* (1755–59) more than two decades after its original creation.

Prints and drawings from ventures that took advantage of technological developments are also featured, including finished drawings ready for reproduction by renowned illustrators like Edmund Dulac and Maxfield Parrish. Well-known modern artists such as Edouard Manet, Pablo Picasso, and Marc Chagall also contributed to the changing representation of many famous stories; the exhibition showcases print portfolios related to their illustration projects. Together, the works on view reveal how these artists shaped the fields of not only illustration but also literature, creating iconic images that we still find on the shelves of bookstores and libraries.

# André Kim

An icon of Korean fashion

Seong Hyunjin

Korea Foundation

Curatorial Intern

## EXHIBITION

**Korean Couture:  
Generations of  
Revolution**

April 28–October 13, 2024

The Kelvin and Eleanor  
Smith Foundation Gallery



LEFT

**King Yeongjo (영조)  
(1694–1776) Portrait**

1900. Chae Yong-shin  
(Korean, 1850–1941) and Jo  
Seok-jin (Korean, 1853–  
1920). Color on silk; 110.5  
x 61.8 cm. The National  
Palace Museum of Korea.  
Changdeok 6363

RIGHT

**Evening Ensemble**

1980s. Salon André Kim  
(Korea, est. 1962). Image  
courtesy of the National  
Folk Museum. Folk 078705



*Korean Couture: Generations of Revolution* marks the first fashion exhibition of its kind at the Cleveland Museum of Art. Drawing on approximately 30 garments, from early modern aristocratic attire to contemporary pieces by prominent and emerging designers, the exhibition delves into the Korean couture realm and its pioneers, such as André Kim (1935–2010).

This legendary trailblazer developed an eclectic style by incorporating features of traditional Korean clothing into global fashions to narrate the transformative story of Korean fashion. This mirrors the essence of his first name, André, which he adopted in place of his birth name, Bong Nam. A French diplomat gave him the moniker so he would be more easily recalled by foreigners, foreseeing that he would gain worldwide renown: indeed, he

is known globally as the first Korean male fashion designer. Born in South Korea in 1935, Kim studied at Kukje Fashion Design School in Seoul. In 1962 he opened his boutique Salon André in the city's Sogong-dong neighborhood. His fashion show in Paris in 1966 propelled him onto the international stage in cities including New York, Barcelona, Cairo, and New Delhi. Throughout his career, he held approximately 200 domestic and 50 international fashion shows, demonstrating his cultural influence.

At a time when gender prejudice toward male designers prevailed in Korean society, he was gaining international success, credited to his keen aesthetic sensibilities and his diplomatic prowess. Kim's interpretation of traditional Korean art through fashion charmed the global audience,



RIGHT

**Evening Dress Spring 2011** 2011. Lee Jean Youn (Korea, est. 2004). Silk organza. Image courtesy of Lee Jean Youn

BELOW

**Seven Veil Fantasy, Fashion Show in Cairo, Egypt** 1996. Salon André Kim. From André Kim, 앙드레 김 (André Kim) *My Fantasy* (Seoul: Achimnara, 2010), p. 214

Major support is provided by the E. Rhodes and Leona B. Carpenter Foundation and the Korea Foundation. Generous support is provided by Ms. Judith Gerson. Additional support is provided by the Dunhuang Foundation, the Joseph M. and Bonnie N. S. Gardewin Endowment for Korean Art Exhibitions, Pamela A. Jacobson, and Mr. Ken S. Robinson.

and even garnered attention from celebrities such as Brooke Shields and Michael Jackson, as well as politicians and diplomats. While South Korea was not prepared for globalization, with its gross national product being less than 100 US dollars after the Korean War (1950–53), his design activities demonstrated the impact of national branding in fashion, establishing a foundation for the next generation of designers.

Kim significantly contributed to modernizing couture production by exploring Korean clothing history. In an interview with the *Korea Times* in 2008, Kim recalled, “I have great pride in my country and Asia, and I wanted to show Korea’s rich cultural heritage.” By the late 1900s, traditional Korean clothing faced a decline in practicality and functionality. Later, Western textile materials and methods conversely gained prominence after the destruction of factories during the Korean War. Fiber manufacturing then became a fundamental national industry in the process of fostering the postwar economy; Kim singularly responded by integrating made-in-Korea textiles into his couture production, thus enhancing their value on the global stage.

The exhibition features several of Kim’s designs, including three distinctive dress and jacket ensembles, juxtaposed with classical early modern Korean garments. Inspired by historical royal costumes, his fashions boast voluminous shapes, vivid colors, and ostentatious patterns, and prominently feature traditional motifs like flowers, plants, carp, deer, and dragons, frequently incorporating the last to highlight Korea’s national identity tied to royal and aristocratic lineage.

During the Joseon dynasty (1392–1910), these motifs symbolized authority on royal robes called *gonryongpo* (곤룡포); while the early robes featured motifs woven with supplementary wefts, they were later embroidered in gold thread on circular pieces of cloth known as *bo* (보) that were applied to the chest, back, and shoulders of the robes.

Kim utilized these motifs in diverse forms, especially



through appliqué techniques (sewing a cutout fabric onto a larger swatch), not only to highlight the imagery but also to provide the garments with dimensional depth. In this way, he infused his designs with both the vitality and the symbolic beauty of Korean tradition, pioneering Korean couture fashion.

Kim’s most iconic ensemble, a seven-layered dress, is embraced in the exhibition in relation to the next generation of designers, as exemplified by Lee Jean Youn (b. 1978). Comprising seven differently colored gowns lavishly decorated with appliqué patterns, this ensemble achieves its full effect as the model appears on the final stage. She gracefully takes off each outfit, creating a visual metaphor of shedding a heavy burden; after revealing the last garment, she conveys a sense of freedom. Kim translated the sorrow experienced by women in the strict patriarchal society during the Joseon dynasty into an emotional theatrical performance. Lee presented an evening dress reinterpreting Kim’s opulent couture fashion and emphasizing his own formative and technical artistry during the finale of his 2011 Spring/Summer Paris Haute Couture show.

Kim dreamed of establishing a fashion museum in Korea where designers could cultivate their creative potential and advance the development of fashion. *Korean Couture: Generations of Revolution* aspires to see his revolutionary spirit resonate with the Cleveland audience in the same way his legacy has empowered generations of Korean fashion designers.



# Into the Seven Jeweled Mountain

Take an immersive digital journey

## EXHIBITION

### Into the Seven Jeweled Mountain: An Immersive Experience

March 15–  
September 19, 2024

Arlene M. and Arthur S.  
Holden Textile Gallery |  
Gallery 234

The Cleveland Museum of Art is funded in part by residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.

This exhibition was supported in part by the Ohio Arts Council, which receives support from the State of Ohio and the National Endowment for the Arts.

Located in the northeast of the Korean peninsula, the Seven Jeweled Mountain (칠보산, in Korean) was one of the most coveted destinations among adventurous scholars and devoted Buddhist pilgrims during the Joseon dynasty (1392–1910). Designated in 2014 as one of UNESCO's Biosphere Reserves, the mountain is celebrated for its wondrous, vast terrain. *Cleveland Art* sat down with Sooa McCormick, Korea Foundation Curator of Korean Art, and Jane Alexander, chief digital information officer, to learn more about this engaging exhibition experience.

#### *What is the historical significance of the Seven Jeweled Mountain?*

**SM:** The name originated from a local legend that the seven different kinds of jewels—gold, silver, pearls, coral, seashells, agate, and crystal—were buried in the mountain. *Journey to the Seven Jeweled Mountain* by Lim Hyeong-soo (1514–1547),

the first travelogue on this remote site, inspired many adventurous spirits to hike the mountain. Later, the region gained popularity through images, as officials like Kim Su-hang (1629–1689) commissioned court painters to depict its topographic features to commemorate their trips. After the Korean War (1950–53), the Seven Jeweled Mountain became part of North Korea, the most secluded and secretive country, and so it is no longer accessible to the outside world.

#### *What is the legacy of Korean landscape painting and how does this screen fit within that narrative?*

**SM:** Korean landscape painting (literally meaning “mountains and water” in Korean) has a long, rich history. Some of the earliest examples are found in ancient tomb murals and evoke the idea of a blissful afterlife. Later, landscape paintings formatted in either hanging scrolls or folding screens served various functions, including becoming a substitute for the real thing. Today, this concept translates into experiences at museums. That’s why this digital interpretation of the CMA’s 19th-century screen—one of the most spectacular examples of the mountain’s eccentric topography—is so important: it gives our audience the opportunity of a lifetime to hike in nature beyond reach.

#### *What is special about this digital immersive exhibition?*

**JA:** Get ready for an extraordinary experience! While designing this project, we placed a paramount focus on inclusivity, perfectly aligning with the CMA’s exacting standards. The exhibition is a thrilling collaboration between the CMA, the Overseas Korean Cultural Heritage Foundation (OKCHF), and the Technology Research Institute for Culture & Heritage, or TRIC, a dynamic interactive design firm. This venture builds on our long-standing relationship with OKCHF, renowned for its unwavering support in the digitization and 3-D animation of our Korean objects, all universally accessible on our website. Plus, our partnership with TRIC commenced at the project’s inception, guaranteeing a flawless fusion of the digital realm.







Digital renderings courtesy of Technology Research Institute for Culture & Heritage

This groundbreaking digital immersive exhibition is part of the Cleveland Museum of Art's ongoing partnership with leading South Korean cultural institutions. The Overseas Korean Cultural Heritage Foundation provided the main funding, and the National Palace Museum presents the same digital immersive exhibition in Seoul, South Korea.

We're also thrilled to announce that *Into the Seven Jeweled Mountain* represents the next chapter in our commitment to immersive experiences, following the tremendous success of *Revealing Krishna: Journey to Cambodia's Sacred Mountain*. The exhibition showcases our dedication to pushing the boundaries of art and culture, offering an exhilarating and inclusive experience.

#### ***What can visitors expect from this exhibition?***

**JA:** Visitors will encounter a captivating and immersive experience that takes them on a digital journey through the terrain of the Seven Jeweled Mountain. Under 10 minutes, this adventure is presented on an awe-inspiring, large-scale, three-wall projection. Visitors will witness dynamic

atmospheric changes and unique geological features, retracing the steps of past travelers who documented their extraordinary treks.

Upon exiting the digital experience, visitors will encounter our renowned Korean screen, a remarkable 10-panel folding masterpiece. The digital experience provides context and connects visitors with the breathtaking landscape depicted on the panels, ensuring a deep appreciation and understanding of the screen's profound significance and subject matter. The exhibition promises to enlighten and captivate all who embark on this immersive journey.

# Exhibitions through May 2024

Members see all ticketed exhibitions for free!

## Into the Seven Jeweled Mountain: An Immersive Experience

March 15–September 19, 2024

Arlene M. and Arthur S. Holden Textile Gallery | Gallery 234

In Korea, mountains known for awe-inspiring topographic features were much beloved by early tourists and pilgrims and soon became the most popular subject of landscape paintings. A 19th-century 10-panel folding screen in the CMA's collection is the most spectacular example portraying the Seven Jeweled Mountain. This groundbreaking digital immersive exhibition leads you on a hike in this wondrous realm.

## Monet in Focus

March 31–August 11, 2024

Julia and Larry Pollock Focus Gallery | Gallery 010

This exhibition of five paintings by French Impressionist Claude Monet features three special loans from the Musée Marmottan Monet in Paris placed in intriguing conversation with two favorites from the CMA's collection. These works reveal how fully Monet immersed himself in capturing the effects of light in his paintings, no matter the subject; they also affirm his reputation as one of the most daring artists of the early 20th century.

## Rabbit with Jewel

1930s–90s. Shinkai Kanzan (Japanese, 1912–2011).

Porcelain with underglaze pink and cream glaze; 16 x 12.5 x 9 cm. The Cleveland Museum of Art, Gift of James and Christine Heusinger, 2022.220. In *Colors of Kyoto: The Seifū Yohei Ceramic Studio*



## Africa & Byzantium

April 14–July 21, 2024

The Kelvin and Eleanor Smith Exhibition Hall

This exhibition considers the complex artistic relationships between northern and eastern African Christian kingdoms and the Byzantine Empire from the fourth century CE and beyond. The first international loan exhibition to treat this subject, the show includes more than 160 works of secular and sacred art, many of which have never been exhibited in the US.

## Korean Couture: Generations of Revolution

April 28–October 13, 2024

The Kelvin and Eleanor Smith Foundation Gallery

The first Korean fashion exhibition at the CMA juxtaposes historical and contemporary ensembles, from excavated 17th-century aristocratic garments to modern-day couture fashion, showing how tradition has empowered contemporary Korean fashion designers to invent a new artistic frontier.

## Fairy Tales and Fables: Illustration and Storytelling in Art

May 4–September 8, 2024

James and Hanna Bartlett Prints and Drawings Gallery | Gallery 101

Industrialization transformed book production, from the manufacture of paper and ink to the printing and distribution of finished volumes. Drawn from the museum's holdings and local collections, this exhibition features more than 50 rarely seen artworks related to book illustration created between 1750 and 1950.

## Colors of Kyoto: The Seifū Yohei Ceramic Studio

Through March 10, 2024

Julia and Larry Pollock Focus Gallery | Gallery 010

This exhibition debuts recent gifts of works produced by the Seifū studio of ceramicists during Japan's Meiji, Taishō, and early Shōwa periods (1868–1989). Around 100 works from the Kyoto-based studio reflect the artists' engagement with Chinese forms and techniques, as well as tea culture, which brought Japanese porcelain into the modern era.

## New Narratives: Contemporary Works on Paper

Through April 14, 2024

James and Hanna Bartlett Prints and Drawings Gallery | Gallery 101

Recent additions to the CMA's collection of contemporary prints and drawings highlight the myriad ways in which artists use storytelling to engage our imagination, scrutinize the past, and envision the future.

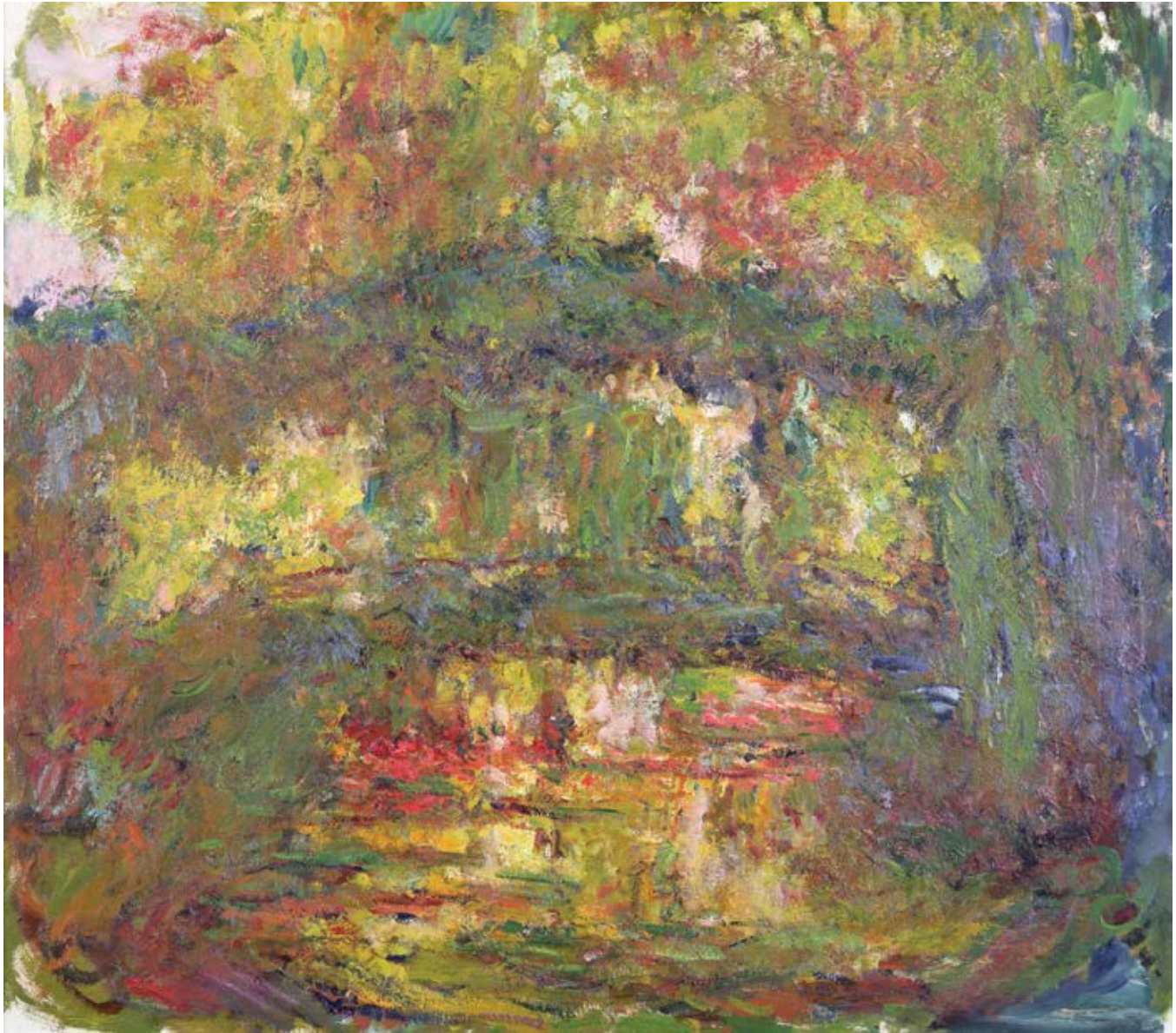
## Barbara Bosworth: Sun Light Moon Shadow

Through June 30, 2024

Mark Schwartz and Bettina Katz Photography Gallery | Gallery 230

Barbara Bosworth's photographs of light, from eclipses, sunrises, and sunsets to the luminescent glow of fireflies, imbue these phenomena with human meaning and elucidate bonds between us and the natural world that often go unnoticed.





**Japanese Bridge** 1918. Claude Monet (French, 1840–1926). Oil on canvas; 89 x 100 cm. Paris, Musée Marmottan Monet, Michel Monet bequest, 1966. Photo © Musée Marmottan Monet, Paris. In *Monet in Focus*

# Permanent Collection Installations

## **From Dreaming to Hiking: Korean Landscape Paintings**

March 1–September 29, 2024

Korea Foundation Gallery | Gallery 236

Whether depicting imaginary, idealized terrain or actual geographic and historical sites, Korean landscape paintings are celebrated for their dynamic artistic vocabulary. Explore this painting tradition wherein nature becomes an important dimension of human experience.

## **Carpets and Canopies in Mughal India**

March 22–September 8, 2024

Gallery 242B

Carpets and canopies designated portable courtly spaces among nomadic groups, such as the Mongols and Turks of Central Asia. The Mughals of India, who were of Mongol and Turkic descent, continued to use them to mark royal presence. Regional rulers throughout India soon adopted the use of the *jharokha* carpet to locate other members of a royal household. See luxurious, intricately patterned examples made of silk or pashmina.

**Mountain Market, Clear with Rising Mist (산시청람도)** early 1500s. Korea, Joseon dynasty (1392–1910). Hanging scroll; ink on silk; 179 x 70.7 cm. The Cleveland Museum of Art, Gift from the Collection of George Gund III, 2015.517. In *From Dreaming to Hiking: Korean Landscape Paintings*

## **Nature Supernatural: Southeast Asian Art**

Through March 3, 2024

Gallery 242B

Thirty exquisite paintings, textiles, and works of decorative art in the Indian painting and Himalayan galleries reveal a perennial fascination with miraculous vegetation. Plants that grow or bloom in an exceptional or seemingly magical way connote a supernatural or divine force, with specific flowers communicating coded meaning.

## **Francis Alÿs: Paradox of Praxis 5**

Through March 17, 2024

Video Project Room | Gallery 224B

In *Paradox of Praxis 5*, Francis Alÿs is shown kicking a flaming soccer ball at night through the streets of Ciudad Juárez, Mexico, until it finally extinguishes. Filmed over hours, this durational task becomes a performance of futile labor and exertion, as well as one of impending peril.

## **Six Dynasties of Chinese Painting**

Through September 1, 2024

Clara T. Rankin Galleries of Chinese Art | Gallery 240A

This installation presents more than a dozen of the museum's best paintings from six dynasties highlighting figures, landscapes, animals, birds, flowers, and religious and historical themes. Their acquisition dates range from the museum's founding years to recent additions, demonstrating the CMA's ongoing commitment to Chinese paintings, the strongest asset of the Chinese collection.





### To the River's South in Japanese Painting

Through June 2, 2024

Kelvin and Eleanor Smith Foundation Japanese Art Galleries | Galleries 235A–B

Jiangnan, a coastal region south of the Yangzi River in China, has throughout large parts of its history been one of the wealthiest, most populous, and most fertile lands on our planet. Art from Jiangnan has defined the image of traditional China for the world. This gallery features paintings and painted ceramics that show some of the ways Japanese artists understood and interpreted the cultural allure of southern China for their audiences in the 16th to 18th centuries.

### Liturgical Textiles from Late Medieval Germany

Through August 4, 2024

Gallery 115

The CMA holds a particularly outstanding collection of medieval textiles from German-speaking countries that were mainly used in church liturgy. On display for the first time is a unique embroidery of a Christ child picking flowers, created around 1430 in southern Germany. It is juxtaposed with an alabaster Christ child on loan from the Museum of Fine Arts, Boston.

### Ancient Andean Textiles

Through December 8, 2024

Jon A. Lindseth and Virginia M. Lindseth, PhD, Galleries of the Ancient Americas | Gallery 232

These six textiles were made by weavers of the ancient Chimú civilization, which took root on Peru's north coast in 1000. Made of white cotton and surely worn by Chimú nobility, the garments represent ancient Andean menswear, combining different textures, some dense and sculptural and others so open and airy they are nearly invisible.

### Native North American Textiles and Works on Paper

Through December 8, 2024

Sarah P. and William R. Robertson Gallery | Gallery 231

On display are two Diné (Navajo) garments from the late 1800s—a woman's dress and a rug woven for the collector's market, modeled after the Diné shoulder blanket. Also on view is a 1920s watercolor by the Pueblo artist Ma Pe Wi (Velino Shije Herrera), key to a major development in Southwest Indigenous arts as Native people took control of representing their own cultures after centuries of marginalization.



**Babur receives booty and Humayun's salute after the victory over Sultan Ibrahim in 1526** from an *Akbar-nama* (Book of Akbar) of Abu'l Fazl (Indian, 1551–1602), c. 1596–97 or 1604. Mughal India, Court of Akbar (reigned 1556–1605). Gum tempera and gold on paper; 42 x 27.6 cm. The Cleveland Museum of Art, Gift in honor of Madeline Neves Clapp; Gift of Mrs. Henry White Cannon by exchange; Bequest of Louise T. Cooper; Leonard C. Hanna Jr. Fund; From the Catherine and Ralph Benkaim Collection, 2013.308

# Fund for Exhibitions

Principal annual support is provided by Michael Frank and the late Pat Snyder, the Kelvin and Eleanor Smith Foundation, the John and Jeanette Walton Exhibition Fund, and Margaret and Loyal Wilson. Generous annual support is provided by an anonymous supporter, the late Dick Blum and Harriet Warm, Gary and Katy Brahler, Cynthia and Dale Brogan, Dr. Ben and Julia Brouhard, Brenda and Marshall Brown, Richard and Dian Disantis, the Jeffery Wallace Ellis Trust in memory of Lloyd H. Ellis Jr., Leigh and Andy Fabens, the Frankino-Dodero Family Fund for Exhibitions Endowment, Florence Kahane Goodman, Janice Hammond and Edward Hemmelgarn, Marta Jack and the late Donald M. Jack Jr., Carl T. Jagatich, Eva and Rudolf Linnebach, William S. and Margaret F. Lipscomb, Bill and Joyce Litzler, the Roy Minoff Family Fund, Lu Anne and the late Carl Morrison, Jeffrey Mostade and Eric Nilson and Varun Shetty, Tim O'Brien and Breck Platner, William J. and Katherine T. O'Neill, Michael and Cindy Resch, Betty T. and David M. Schneider, Paula and Eugene Stevens, the Womens Council of the Cleveland Museum of Art, and Claudia Woods and David Osage.

CMA Fund for Exhibition supporters as of February 6, 2024.



# March at the CMA

**D** Donor exclusive  
**M** Member exclusive

**F** Free; ticket required  
**\$** Paid; ticket required

SUN	MON	TUE	WED	THU	FRI	SAT
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Visit [cma.org/events](https://cma.org/events) for details about these exciting happenings!

**1**

**From Dreaming to Hiking: Korean Landscape Paintings**  
Opens  
**MIX** **F** **\$**  
6:00–10:00 p.m.

**2**

**COMMUNITY ARTS CENTER Comic Club**  
11:00 a.m.–1:00 p.m.  
**FRAN AND WARREN RUPP CONTEMPORARY ARTISTS LECTURE**  
**Barbara Bosworth** **F**  
2:00 p.m.

**3**

**Nature Supernatural: Southeast Asian Art**  
Closes  
**COMMUNITY ARTS CENTER Family FUNday**  
1:00–4:00 p.m.  
**CIM Organ Studio** **F**  
2:00 p.m.

**4**

**5**

**Lunchtime Lecture** **F**  
12:00 p.m.

**6**

**Chamber Music in the Galleries**  
6:00 p.m.

**7**

**8**

**Leadership Circle Lunch and Learn** **M**  
12:00 p.m.

**9**

**COMMUNITY ARTS CENTER Open Studio**  
1:00–4:00 p.m.

**10**

**Colors of Kyoto: The Seifū Yohei Ceramic Studio**  
Closes  
**COMMUNITY ARTS CENTER Open Studio**  
1:00–4:00 p.m.

**11**

**12**

**13**

**14**

**15**

**Into the Seven Jeweled Mountain: An Immersive Experience**  
Opens

**16**

**COMMUNITY ARTS CENTER Open Studio**  
1:00–4:00 p.m.

**17**

**Francis Alÿs: Paradox of Praxis 5**  
Closes  
**COMMUNITY ARTS CENTER Open Studio**  
1:00–4:00 p.m.

**18**

**19**

**Chamber Music in the Atrium: Yaron Kohlberg**  
12:00 p.m.

**20**

**21**

**22**

**Carpets and Canopies in Mughal India**  
Opens

**23**

**COMMUNITY ARTS CENTER Open Studio**  
1:00–4:00 p.m.

**24**

**COMMUNITY ARTS CENTER Open Studio**  
1:00–4:00 p.m.

**25**

**26**

**Open Studios: Patchwork**  
11:00 a.m.–3:00 p.m.

**27**

**Open Studios: Patchwork**  
11:00 a.m.–3:00 p.m.

**28**

**Open Studios: Patchwork**  
11:00 a.m.–3:00 p.m.

**29**

**Open Studios: Patchwork**  
11:00 a.m.–3:00 p.m.

**30**

**COMMUNITY ARTS CENTER Open Studio**  
1:00–4:00 p.m.

**31**

**Monet in Focus**  
Opens  
**COMMUNITY ARTS CENTER Open Studio**  
1:00–4:00 p.m.

# April at the CMA

D

 Donor exclusive

M

 Member exclusive

F

 Free; ticket required

S

SUN	MON	TUE	WED	THU	FRI	SAT
	1	2	3	4	5	6
		Lunchtime Lecture <div>F</div> 12:00 p.m.	Chamber Music in the Galleries 6:00 p.m.		MIX <div>F</div> <div>S</div> 6:00–10:00 p.m.	COMMUNITY ARTS CENTER Comic Club 11:00 a.m.–1:00 p.m.
7	8	9	10	11	12	13
COMMUNITY ARTS CENTER Family FUNday 1:00–4:00 p.m.					Africa & Byzantium VIP Preview <div>D</div> 10:00 a.m.–2:00 p.m.  Africa & Byzantium Member Preview <div>M</div> 10:00 a.m.–9:00 p.m.  Africa & Byzantium Lecture <div>F</div> <div>M</div> 3:00 p.m.  Aleksandra Vrebalov 7:30 p.m.	Africa & Byzantium Member Preview <div>M</div> 10:00 a.m.–5:00 p.m.  COMMUNITY ARTS CENTER Open Studio 1:00–4:00 p.m.
14	15	16	17	18	19	20
Africa & Byzantium Opens  New Narratives: Contemporary Works on Paper Closes  COMMUNITY ARTS CENTER Open Studio 1:00–4:00 p.m.		Chamber Music in the Atrium: Antonio Pompa-Baldi 12:00 p.m.			Africa & Byzantium Tour <div>F</div> <div>M</div> 6:00 p.m. ( <b>\$250+</b> members)  Sybarite5 <div>S</div> 7:30 p.m.	Artist in the Atrium 11:00 a.m.–3:00 p.m.  COMMUNITY ARTS CENTER Open Studio 1:00–4:00 p.m.
21	22	23	24	25	26	27
COMMUNITY ARTS CENTER Open Studio 1:00–4:00 p.m.					Fine Print Fair 10:00 a.m.–6:00 p.m.	Fine Print Fair 10:00 a.m.–5:00 p.m.  COMMUNITY ARTS CENTER Open Studio 1:00–4:00 p.m.
28	29	30				
Korean Couture: Generations of Revolution Opens  Fine Print Fair 10:00 a.m.–5:00 p.m.  COMMUNITY ARTS CENTER Open Studio 1:00–4:00 p.m.						





# 2024 FINE PRINT FAIR

## April 26–28

The Print Club of Cleveland's 39th annual Fine Print Fair, held in the Ames Family Atrium, is your chance to buy fine art, from old masters to contemporary. Featuring 15 print dealers from across the country. **Admission is free.**

For more information, visit  
**[printclubcleveland.org](http://printclubcleveland.org).**







## ***Africa & Byzantium*** **Opening Weekend**

April 12–14

### **Lecture**

Friday, April 12, 3:00 p.m.

Gartner Auditorium

### **Tours**

Friday, April 19, 6:00 p.m.

(\$250+ members)

Wednesday, May 15, 6:00 p.m.

Friday, June 21, noon

(\$250+ members)

Friday, July 19, noon

To reserve your free tickets, stop by the ticket desk, visit [cma.org](http://cma.org), or call 216-421-7350.

### **Museum Store**

Advocate level (\$500) and above receive an extra 10% discount. Sale and consignment items excluded. Shop online at [shop.clevelandart.org](http://shop.clevelandart.org). Free curbside pickup available.



# May at the CMA

**D** Donor exclusive  
**M** Member exclusive

**F** Free; ticket required  
**\$** Paid; ticket required

SUN	MON	TUE	WED	THU	FRI	SAT
-----	-----	-----	-----	-----	-----	-----

Visit [cma.org/events](https://cma.org/events) for details about these exciting happenings!

**1**

**Chamber Music in the Galleries**  
6:00 p.m.

**TRANSFORMER STATION**  
**Alex Cuba** **\$**  
7:30 p.m.

**2**

**3**

**MIX** **F** **\$**  
6:00–10:00 p.m.

**4**

**Fairy Tales and Fables: Illustration and Storytelling in Art**  
Opens

**COMMUNITY ARTS CENTER**  
**Comic Club**  
11:00 a.m.–1:00 p.m.

**5**

**COMMUNITY ARTS CENTER**  
**Family FUNday**  
1:00–4:00 p.m.

**6**

**7**

**Lunchtime Lecture** **F**  
12:00 p.m.

**8**

**9**

**10**

**11**

**Play Day: Chroma**  
10:00 a.m.–2:00 p.m.

**COMMUNITY ARTS CENTER**  
**Open Studio**  
1:00–4:00 p.m.

**12**

**COMMUNITY ARTS CENTER**  
**Open Studio**  
1:00–4:00 p.m.

**13**

**14**

**15**

**Africa & Byzantium Tour** **F** **M**  
6:00 p.m.

**16**

**17**

**Chamber Music in the Galleries: Modern, Accessible, American**  
6:00 p.m.

**18**

**COMMUNITY ARTS CENTER**  
**Open Studio**  
1:00–4:00 p.m.

**19**

**COMMUNITY ARTS CENTER**  
**Open Studio**  
1:00–4:00 p.m.

**20**

**21**

**Chamber Music in the Atrium: Chu-Fang Huang**  
12:00 p.m.

**Leadership Circle Talk** **M**  
5:30 p.m.

**22**

**23**

**24**

**25**

**COMMUNITY ARTS CENTER**  
**Open Studio**  
1:00–4:00 p.m.

**26**

**COMMUNITY ARTS CENTER**  
**Open Studio**  
1:00–4:00 p.m.

**27**

**28**

**29**

**30**

**31**

OPPOSITE

**Diptych with Twelve Apostles and Saint Paul** (detail), c. 1700. Workshop or Circle of Wäldä Maryam (Ethiopia, active 1700s). Kingdom of Ethiopia, probably Gondär (Ethiopia). Tempera, wood, textile; 39 x 51 cm. The Cleveland Museum of Art, Severance and Greta Millikin Purchase Fund, 2023.4

# From Venice to Cleveland

*Shahzia Sikander: Collective Behavior at the Biennale*

**Emily Liebert**

Curator of Contemporary Art



**Shahzia Sikander** in front of her animation *Reckoning*, as part of Times Square's Midnight Moment, September 2023. Photo: Vincent Tullo

Principal support is provided by Rebecca and Irad Carmi and Lauren Rich Fine.

This spring, the Cleveland Museum of Art will participate for the first time in the 60th International Art Exhibition—La Biennale di Venezia, the foremost international contemporary art festival. The CMA is co-organizing, in collaboration with the Cincinnati Art Museum, a survey of Pakistani American artist Shahzia Sikander (b. 1969) at Palazzo Soranzo Van Axel near Venice's Piazza San Marco. An official Collateral Event of the Biennale, *Shahzia Sikander: Collective Behavior* is the most comprehensive presentation of the artist's work to date. It will bring together more than 30 pieces made over the past three and a half decades, including new site-specific drawings and glass works created for this exhibition.

Since the late 1980s, Sikander has been animating South Asian visual histories through a contemporary feminist perspective. She works in a range of mediums—painting, drawing, print, digital animation, mosaic, sculpture, and glass—to reframe the past for our present moment. Born in Lahore, Sikander emigrated from Pakistan to the United States early in her career. Her art is shaped by her transnational perspective, through which she explores diasporic experience, gender, histories of

colonialism, and Western relations with the Global South and the wider Islamic world. Sikander's ongoing explorations resonate with the theme of this year's Biennale, *Foreigners Everywhere*.

*Collective Behavior* follows the evolution of Sikander's practice over the course of her career, beginning with her acclaimed breakthrough work *The Scroll* (1989–90), created at Lahore's National College of Arts. The exhibition progresses from that foundational work to the present day, debuting new works that respond to the architecture and history of Palazzo Soranzo Van Axel and the city of Venice beyond the exhibition walls.

The CMA's role in organizing *Collective Behavior* in Venice is made possible by the generous support of Rebecca and Irad Carmi and Lauren Rich Fine. "We are fascinated by Shahzia's breadth and depth as an artist who draws on many mediums to explore her Pakistani roots and traditions," say the Carmis, "as well as by her impact on the international contemporary art scene." Lauren Rich Fine was compelled by "the opportunity to support a female contemporary artist who is honoring historical South Asian art—a particular strength of the CMA—and helping the museum gain visibility in Venice."



**Palazzo Soranzo Van Axel, Venice**

© Van Axel \_ Daniele Vicentini

Unfolding across continents, these three exhibitions—in Venice, Cleveland, and Cincinnati—offer multiple vantages for engaging with Sikander’s remarkable career.

*Collective Behavior* will be on view in Venice from April 20 to October 20, 2024. Following this presentation, complementary iterations of the exhibition will come home to Ohio. The CMA will present Sikander’s art in relation to South Asian objects from the museum’s collection that have inspired her. This exhibition, on view in the Julia and Larry Pollock Focus Gallery from February 14 to June 8, 2025, will offer a narrative that the CMA is uniquely suited to share: it will carry forward in time the rich histories that are encompassed in the museum’s esteemed South Asian collection. Simultaneously, it will situate contemporary artistic practice in relation to the global history that preceded it. The Cincinnati Art Museum will concurrently offer a comprehensive presentation of the artist’s career to date.

Unfolding across continents, these three exhibitions—in Venice, Cleveland, and Cincinnati—offer multiple vantages for engaging with Sikander’s remarkable career. *Shahzia Sikander: Collective Behavior* will be accompanied by a vividly illustrated catalogue featuring scholarly and poetic responses to the artist’s work.



**Empire Follows Art: States of Agitation 11** 2020. Shahzia Sikander (Pakistani American, b. 1969). Color digital printing, watercolor, and gouache on prepared wove paper; sheet: 40.6 x 30.5 cm. The Cleveland Museum of Art, Norman O. Stone and Ella A. Stone Memorial Fund, 2021.103. © Shahzia Sikander



# The Conversation Piece

Zoffany's *The Dutton Family* debuts in the British gallery

**Cory Korkow**

Curator of European  
Paintings and Sculpture,  
1500–1800

**The Dutton Family  
in the Drawing Room  
of Sherborne Park,  
Gloucestershire** c. 1772.

Johann Zoffany (German,  
1733–1810). Oil on canvas;  
101.5 x 127 cm. Leonard C.  
Hanna Jr. Fund, 2023.122



It's tempting to imagine that former CMA director William Milliken coveted Johann Zoffany's *The Dutton Family in the Drawing Room of Sherborne Park, Gloucestershire* when he surely saw it at the 1933 Chicago World's Fair, where it was among the works for sale in the *Century of Progress* exhibition. But collecting Old Master paintings was not a priority for the museum during the Great Depression, and no European paintings were acquired in 1933.

Indeed, *The Dutton Family*, however strikingly innovative when it was painted, might not seem the most obvious candidate for a fair celebrating technological achievements and whose motto was "Science Finds, Industry Applies, Man Adapts." *The Dutton Family* is a masterpiece, exemplifying the quintessentially English genre of which Zoffany was the most accomplished practitioner—the conversation piece. Painted in 1772, at the height of Zoffany's career, the family portrait was passed

down through generations until it made the record price for the artist at auction in the summer of 1929. It was purchased by dealer Daniel Farr, who must have regretted the expenditure when only a few months later the stock market crashed. He was stuck with a tremendous painting whose value plummeted in the coming years as it went on a US tour that included New York, Providence, and Chicago. By the time it returned to Europe and was exhibited at the Louvre in Paris in 1938 on the eve of war, Farr had managed to sell it to renowned Anglo-Jewish collector Walter Samuel, 2nd Viscount Bearsted.

In the 1930s, the painting must have struck American audiences as quite unusual, since conversation portraits by Zoffany were only just beginning to be relinquished by their original heirs, mostly remaining with private collectors and museums in Britain and Ireland. Zoffany's work was extraordinarily sought after during his lifetime

for his ability to transcribe with documentary-like detail the furnishings, clothing, and architecture of sitters whose intrafamilial relationships were hinted at in furtive glances and subtle gestures. Around the fashionable blue-green walls of the room hang paintings whose subjects Zoffany invented. They constitute a lesson in the hierarchy of the genres, with history painting at the top, represented by the *Forge of Vulcan*; then painterly landscapes that recall Gainsborough, so dear to English collectors; and finally flower painting, a genre associated with female artists, depicted on a fire screen near the matriarch. By including

these paintings, Zoffany, who trained as a history painter, announces his proficiency in a range of genres all in the context of his chosen specialty.

The painting remained in the Dutton family collection for more than 150 years, contributing to its extraordinary condition. Extensively published, the work has been a cornerstone of groundbreaking exhibitions, and twice it achieved the record price for the artist at auction. The painting is now on view in the Paul J. and Edith Ingalls Vignos Gallery of British Art (203A), whose 2020 reinstallation it inspired.

**Installation view** of the Paul J. and Edith Ingalls Vignos Gallery of British Art (203A)



# Chamber Music at the Museum

Two beloved free series continue

**Gabe Pollack**

Director of Performing Arts



The Cleveland Museum of Art's two chamber music series make the galleries and the Ames Family Atrium come alive through concerts highlighting the extraordinary wealth of talent around University Circle and beyond. From string quartets to keyboardists to unexpected small ensembles, rising stars and faculty, from organizations including the Cleveland Institute of Music and the Case Western Reserve University Historical Performance Program, play a wide range of repertoire related to the art on display.

Earlier this year, the Music Settlement held a program on French Impressionism in which Claude Monet's *Water Lilies* served as a lovely backdrop. Another highlight featured the group Linking Legacies celebrating Black History Month in the contemporary galleries through works written by Black composers. This spring, we feature four free Chamber Music in the Gallery concerts at 6:00 p.m. on March 6, April 3, May 1, and May 17. The "Modern, Accessible, American" performance was so popular last year that we are repeating it this season on May 17, but with new works in the contemporary galleries.

The lunchtime Chamber Music in the Atrium series is also free and features collaborations with local institutions. This year, Piano Cleveland celebrates its 50th anniversary by presenting concerts on the third Tuesday of the month from March to May at noon. These performances showcase some of the talented past winners of the Cleveland International Piano Competition (CIPC). Each pianist will present a captivating solo performance that weaves storytelling into the concert, including background on the works and how winning the CIPC has impacted their career. Piano Cleveland's president Yaron Kohlberg (2007, Second Prize) performs in March. April features Antonio Pompa-Baldi (1999, First Prize), head of the Piano Department at the Cleveland Institute of Music. May's recital showcases Chu-Fang Huang (2005, First Prize), artistic director of the Ameri-China International Music Association. This series is generously sponsored by the Leonard Krieger Fund of the Cleveland Foundation. Grab lunch from Provenance Café and join us at the tables in the atrium!



# Looking to the Future

Lobby renovations to enhance the visitor experience



**Rendering of the Horace Kelley Art Foundation North Lobby** with updated lighting, flooring, signage, and coat check

In the CMA's *Year in Review* for 1970, director Sherman E. Lee commented on the extensive renovation to the north entrance: "The new wing by Marcel Breuer and Hamilton Smith is not only a beautiful, powerful, and rational architectural statement, but it is also a creative part of the main line of progressive architecture in the mid-twentieth century." In the decades since, the upper and lower level lobbies have remained largely untouched, as other projects and expansions have taken priority. We now plan to build on this vision of our esteemed predecessors by enhancing the Horace Kelley Art Foundation North Lobby and the Susan M. Kaesgen Education Gallery and Lobby to optimal function for our visitors.

The museum's increased attendance and anticipated future growth have spurred the rethinking of these architecturally significant spaces, originally designed by Marcel Breuer, one of the most influential architects of the Bauhaus. The renovations have been guided by the museum's strategic plan and the principles of historic preservation. The updated lobbies will welcome visitors in the most user-friendly manner, enable the CMA to realize its ambition to welcome 100,000 school group visitors annually, and showcase the education art collection in student- and community-curated exhibitions.

## Growing with Our Visitors

Known as the front door to the museum, the Horace Kelley Art Foundation North Lobby is the first impression the majority of visitors receive of the CMA. The current design often results in visitors and school groups competing for space at peak times of day. Due for a modern facelift, the north lobby will receive a fully updated lighting system and a new digital display of "What's on" in the museum. This highly visible screen will provide visitors with information about daily tours, artwork rotations, new exhibitions, and other programs. The project also includes a reconfiguration of the coat check, a new customer service center, modifications to the flooring to reduce the possibility of slipping, comfortable updates to the seating area, and the reworking of existing security systems into a less intrusive and more aesthetically pleasing setup. These renovations will leverage the most up-to-date infrastructure and technology to ensure an enhanced visitor experience for all.

On the lower level, the Susan M. Kaesgen Education Gallery and Lobby will be transformed into a welcoming space for school groups and other tours, complete with its own coat check and reception, as well as specially designed exhibition vitrines. The lower lobby will also be reconfigured

### Rendering of the Susan M. Kaesgen Education Gallery and Lobby

with new spaces for the education art collection and school groups and tours



to reverse changes that were made over time, removing walls to add space and restoring the area to its original size and floor plan. The beloved wishing well and the *Turtle Baby* sculpture by Edith Barretto Stevens Parsons will remain on view in the newly renovated space.

#### Details to Know before You Visit

- Renovations will be underway from May to October.
- All galleries, the café, and the store will remain open and the exhibition schedule will be unaffected.
- The entrance at the north lobby will be accessible from the garage by a covered and weather-protected walkway. Other than a slightly longer walk, the visitor experience will not be impacted.
- Any performance, lecture, or event that would normally have taken place in Gartner Auditorium will be hosted in other spaces at the museum, at other CMA venues (Transformer Station or Community Arts Center), or at partner organizations.

**Funding for this capital project was spearheaded by board chair Ellen Stirn Mavec, through a leadership gift from The Kelvin and Eleanor Smith Foundation.**

The Chair's Challenge for the lobby renovation was met with principal support from The Kelvin and Eleanor Smith Foundation, Jon and Jane Outcalt, and the State of Ohio.

Major support provided by James and Susan Ratner and the Sauerland Foundation.

Generous support provided by Dieter and Susan Kaesgen and the Womens Council of the Cleveland Museum of Art.



# Remembering Toby Lewis



**Toby Devan Lewis** with Josie Anderson (left) and Marianne Bernadotte (right)

The Cleveland Museum of Art's collection of contemporary art, which comprises works made after 1960 to the present day, features artists who represent the expansive range of perspectives, backgrounds, and identities that reflect and illuminate the world in which we live. The contemporary collection carries forward in time stories whose beginnings are told elsewhere throughout the museum's historical collections.

For the past six decades, the contemporary collection has continued to grow, not just in number of works, but also in its reputation. While many individuals have lent their support, guidance, and insight into how the CMA collects and presents contemporary art, Toby Devan Lewis is acknowledged for the significant impact she has had on the collection.

Known among her peers as a respected collector and generous philanthropist, Lewis passed away in April 2022, but her legacy as an influencer and supporter for arts and cultural institutions in both her native New York and Cleveland lives on. Born in 1934 in Brooklyn as Toby Devan, she later joined the Progressive Corporation, the third-largest insurance company in the US, where her former husband, Peter B. Lewis, was CEO and chairman of the board at the time. She served as



**Mardi Soir** 1973. Carmen Herrera (American, b. Cuba, 1915–2022). Acrylic on canvas; 106.7 x 162.6 cm. Leonard C. Hanna Jr. Fund, 2022.39

the founding curator of the company's world-class contemporary art collection from 1985 to 2005.

After having moved to Cleveland in 1955, she later became involved with arts and cultural institutions in the early 1970s. Her love for contemporary art and her talent for discovering artists greatly influenced institutions and organizations in Northeast Ohio, including the Cleveland Museum of Art, the Museum of Contemporary Art Cleveland, the Cleveland Institute of Art, Case Western Reserve University, Ideastream, the Cleveland International Film Festival, and the



**Installation view** of the redesigned contemporary galleries in 2021

Playhouse Square Foundation. In 2006 she established the Toby Fund, a private foundation, to support the arts, education, health initiatives, the environment, and the development of progressive institutions. As part of the annual Cleveland Arts Prize, she received the 2007 Martha Joseph Prize for Distinguished Service to the Arts.

Lewis joined the board of the Cleveland Museum of Art in 2014, at a time when the museum was transitioning to appointing trustees who champion modern and contemporary art, after decades in which it did not collect robustly in those areas. “Toby Lewis challenged us to consider works from emerging artists and underrepresented artists,” director William M. Griswold says. “Her impact is reflected in the acquisitions made in the past several years to enhance the contemporary collection.”

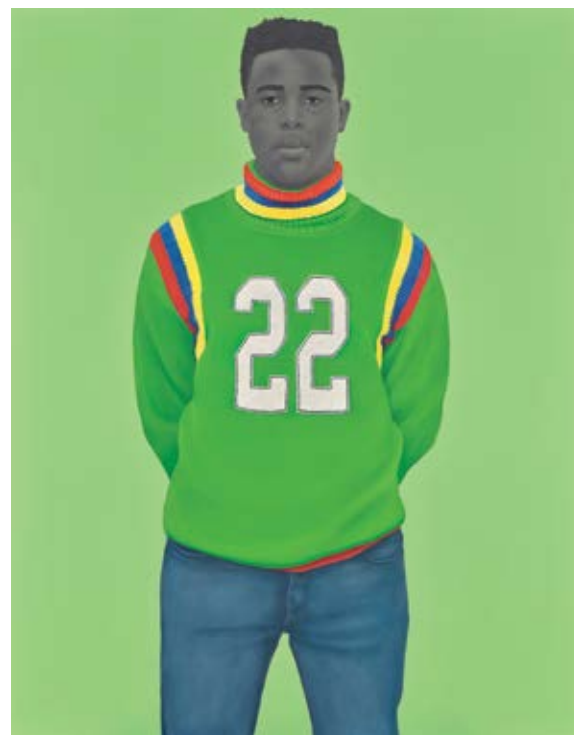
Significant recent additions include *He was meant for all things to meet* (2022), a portrait by leading African American painter Amy Sherald (b. 1973), who is known for her representations of Black American subjects, including the official portrait of former first lady Michelle Obama. The acquisition of *Mardi Soir* (1973) by Cuban American artist Carmen Herrera (1915–2022) is among the major additions of works by Latin American and

Latinx artists. To complement its renowned holdings of historical Asian art, the CMA has in recent years added pieces by contemporary Korean artists Haegue Yang (b. 1971) and Park Seo-Bo (1931–2023).

In 2021 the CMA began telling the story of contemporary art in a bold new way through the comprehensive reinstallation of the galleries, incorporating fresh viewpoints to create new experiences for visitors. Included in the reinstallation is Toby’s Gallery for Contemporary Art (229A, 229C), named in 2016 to recognize Lewis and her impact on the collection.

“Our approach to collecting and presenting contemporary art is aimed at keeping the CMA’s mission vital at this moment in history,” curator of contemporary art Emily Liebert says. “We can thank Toby Lewis for helping us to get to where we are today and for inspiring us with her vision.”

This spring, the CMA will bring its contemporary program to international audiences. The museum has partnered with the Cincinnati Art Museum to co-organize *Shahzia Sikander: Collective Behavior* (April 20 to October 20, 2024) at Palazzo Soranzo Van Axel in Venice as a Collateral Event of the 60th International Art Exhibition of the Biennale (see page 26).



**He was meant for all things to meet** 2022. Amy Sherald (American, b. 1973). Oil on linen; 137.5 x 109.4 x 6.4 cm. Leonard C. Hanna Jr. Fund, 2023.5. © Amy Sherald. Courtesy the artist and Hauser & Wirth



# Member Benefits



PHOTO: SCOTT SHAW

## Simplify Your Annual Renewal

With autorenewal, your membership will continue uninterrupted from year to year. Eliminate notices and make your membership hassle free while helping to save valuable resources like paper and postage. Your ongoing support ensures that the CMA continues to create transformative experiences through art “for the benefit of all the people forever.”

To enroll, contact [membership@clevelandart.org](mailto:membership@clevelandart.org) or select the option to enroll when joining or renewing online. You may opt out at any time by contacting us at 216-421-7350 or via email.

## Corporate Membership

The CMA is one of Ohio’s premier cultural brands, influencing business and tourist decisions that bring both economic and social capital benefits to Northeast Ohio. A corporate membership will not only elevate your brand for stakeholder groups, including employees, consumers, media, and shareholders, but also directly strengthen the economic and social vitality of the entire region.

Tiered membership highlights include private museum tours, employee engagement opportunities, and tickets to select events. For more information, email [membership@clevelandart.org](mailto:membership@clevelandart.org).

## Enjoy Convenient Monthly Payments

Our monthly payment option is an easy way for individuals and families to enjoy the benefits and rewards of membership, including discounts, invitations to exclusive events, and reciprocal museum privileges.

Increase your impact on the museum you love by upgrading to a higher level without exceeding what you can afford. Members can divide their gifts across 12 interest-free payments, making higher member levels, such as our newest Emerging Leadership Circle level, as low as \$62.50/month.

For more information, visit [clevelandart.org/membership-faq](http://clevelandart.org/membership-faq).

# The Nord Network

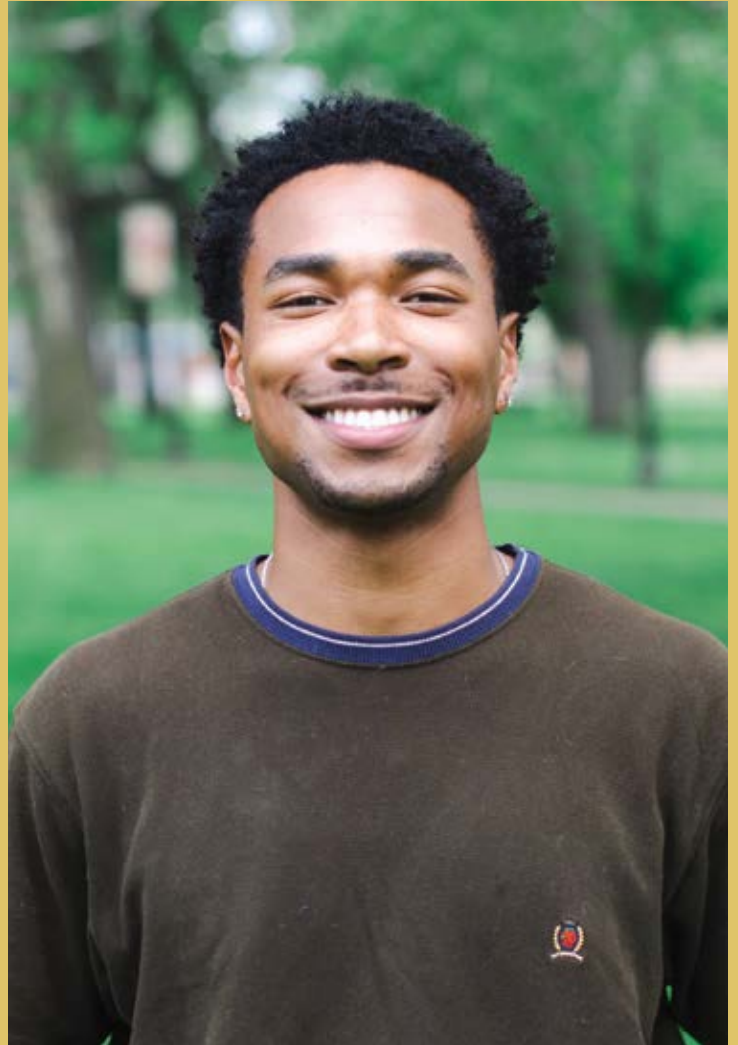
Expanding access to opportunity in the museum field

As a global leader among museums, a community anchor, and a beacon for the visual arts, the CMA is dedicated to encouraging and supporting individuals from all backgrounds to pursue careers in the museum field. To further that objective, the CMA has partnered with The Eric & Jane Nord Family Fund to create an innovative and expansive network of professional opportunities.

The Eric & Jane Nord Family Fund Fellowship and Internship Network (Nord Network) fully supports several new fellowships and internships for undergraduate, graduate, postgraduate, and nondegree-seeking students. This is an extraordinary development in the CMA's longstanding partnership with the foundation, and it advances the mission of both organizations by offering significant, life-changing professional positions. A prominent supporter of the CMA, the foundation has helped to develop major initiatives over decades of philanthropic giving. Its multiyear commitment to this newest program ensures that the museum can expand access to opportunity and eliminate financial barriers by providing competitive salaries and stipends for fellows and interns.

The Nord Network offers a variety of experiences across museum areas. The director's fellowships invite undergraduates to engage with the museum through immersive, hands-on roles, helping to illuminate possible career paths. A highlight of the initiative is the innovative junior fellowship in conservation; there are few similar programs in the country. This 36-week fellowship provides valuable experience working in the CMA's leading conservation suite, where aspiring conservators can build on their expertise and knowledge. Two other internships in conservation are offered at the graduate and undergraduate levels.

In collections management, two internships for undergraduate or nondegree-seeking students focus on assisting art handlers, collections care specialists, packing specialists, and registrars to gain a comprehensive understanding of the CMA's world-class collection and the behind-the-scenes



**Kobe Saunders**, Nord Network Fellow at the Community Arts Center, works on the school visitation program, strengthening relationships with administrators and teachers.

work involved. The Nord Network also supports community arts through a fellowship at the Community Arts Center that facilitates programming and outreach to further extend the CMA's welcome to audiences in Northeast Ohio.

Fellowships and internships for 2024 have already begun, and the size and the diversity of the applicant pool have demonstrated both the need and the competitive nature of these exceptional opportunities supported by The Eric & Jane Nord Family Fund.



# Fellowship through Art

Director-led trip to Italy

**Alexander J. Noelle**

Assistant Curator of  
European Paintings and  
Sculpture, 1500–1800

**Melanie Uchimura**

Stewardship Manager



## Piazza del Campo, Siena

This past October, director William M. Griswold led 20 trustees and CMA supporters on a 10-day journey through central Italy. We traced the development of Italian art from the medieval era to the Renaissance, Mannerist, and Baroque periods, with particular emphasis on major artists in the CMA's collection, such as Botticelli, Andrea del Sarto, Caravaggio, and Annibale Carracci.

In Florence, participants toured the city's major museums—including the Galleria degli Uffizi, Galleria dell'Accademia, Palazzo Pitti, Museo Nazionale del Bargello, and Museo dell'Opera del Duomo—and met their directors. We also enjoyed behind-the-scenes private viewings of masterpieces under restoration, including a visit to the Opificio delle Pietre Dure to see bronze sculptures by Donatello and—a true highlight of the trip—the rare opportunity to climb the temporary scaffolding in the Brancacci Chapel of Santa Maria del Carmine and come face-to-face with the renowned frescoes by Masaccio, Masolino, and Filippino Lippi.

While in Tuscany, we explored the countryside, visiting a number of stately villas and spending a day in Siena, where we toured the cathedral and its museum as well as a private palace. In both



**Palazzo Farnese, Rome** *The Loves of the Gods* fresco cycle by Annibale Carracci





**Chiostro dello Scalzo, Florence** Director Bill Griswold presents the frescoes of Andrea del Sarto.

Florence and Rome, we were granted special access to collections that are ordinarily inaccessible to the public and were received by Italian nobles to dine at their ancestral palaces, many of which date to the Renaissance period.

By way of high-speed train from Florence, our group journeyed south to Rome for the second portion of the trip to experience all that the ancient capital has to offer. Highlights included a viewing of Annibale Carracci's frescoes in Palazzo Farnese, the most iconic of Rome's patrician palaces, which today houses the French Embassy; and a private reception at Palazzo Odescalchi for an



**CMA supporters Sally Gries and Viki Rankin** at the private palace of Rocca Farnese in Ischia di Castro in the Roman countryside

intimate viewing of *The Conversion of Saint Paul* by Caravaggio. We also explored the Capitoline Museums with Seth Pevnick, CMA curator of Greek and Roman art, and traveled by boat to Isola Bisentina for a special tour of the island once inhabited by the Etruscans and then the Romans. Rounding out the Rome itinerary were visits to Palazzo Barberini, Palazzo Colonna, and Galleria Borghese, where we were enraptured by Gian Lorenzo Bernini's magnificent masterpieces in marble.

The museum is pleased to continue to offer international travel opportunities to its members. Priority registration for future trips begins at the \$10,000 Leadership Circle Collector level and the \$2,400 Emerging Collector level. For more information, contact Allison Tillinger, associate director of leadership and annual giving, at [atillinger@clevelandart.org](mailto:atillinger@clevelandart.org) or 216-707-6832.



**CMA trip participants** after a private tour of Palazzo Colonna, Rome



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**Museum Hours**

Tuesday, Thursday,  
Saturday, Sunday  
10:00 a.m.-5:00 p.m.

Wednesday, Friday  
10:00 a.m.-9:00 p.m.

Closed Monday

**Telephone**

216-421-7340 or  
1-888-CMA-0033

**Website**

cma.org

**ArtLens App**

Wi-Fi network "ArtLens"

**Membership**

216-707-2268  
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**Provenance Restaurant and Café**

216-707-2600

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216-707-2333

**Ingalls Library**

Tuesday-Friday  
10:00 a.m.-4:50 p.m.

Reference desk:  
216-707-2530

**Ticket Center**

216-421-7350 or  
1-888-CMA-0033  
Fax: 216-707-6659

Nonrefundable service fees  
apply for phone and internet  
orders.

**Parking Garage**

The museum recommends  
paying parking fees in  
advance.

Members: \$7 flat rate  
Nonmembers: \$14 flat rate  
Seniors: \$2 flat rate every  
Tuesday

**Transformer Station**

1460 West 29th Street  
Cleveland, OH 44113

Wednesday-Saturday  
10:00 a.m.-5:00 p.m.

216-707-6755

**Community Arts Center**

2937 West 25th Street  
Cleveland, OH 44113

Friday  
2:00-7:00 p.m.

Saturday, Sunday  
10:00 a.m.-5:00 p.m.

216-707-2483

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CMA Fund for Education  
supporters as of January 22,  
2024.

## New on View

Dr. Robert B. Benyo Trust Gallery |  
Gallery 226A

Newly on view is an exceptional embroidery by Marguerite Zorach, an important figure in American art during the modernist era. An artist also engaged in painting and printmaking, she conceived her large, complex embroideries as major aesthetic statements at a time when the medium was routinely considered “craft,” as opposed to “fine art.” In doing so, she helped to erase such distinctions.

One of her most acclaimed works, *The Family (In Memory of a Summer Day in the White Mountains)* celebrates humanity in harmony with nature, presenting the artist, her husband—Cleveland-educated sculptor William Zorach—and their son amid an evergreen tree and four pairs of elegantly entwined animals. In regard to technique, Zorach’s embroideries possess features that distinguish them from typical examples. Whereas some passages display traditional embroidery methods, her stitching at times becomes highly inventive and idiosyncratic, akin to a painter’s distinctive brushstroke. Time consuming to create, Zorach’s embroideries are rare, numbering fewer than 30.



**The Family (In Memory of a Summer Day in the White Mountains)** 1917.

Marguerite Zorach (American, 1887–1968). Silk: plain weave; wool: embroidery; 86.4 x 72.4 cm. Edwin R. and Harriet Pelton Perkins Memorial Fund, 2020.261